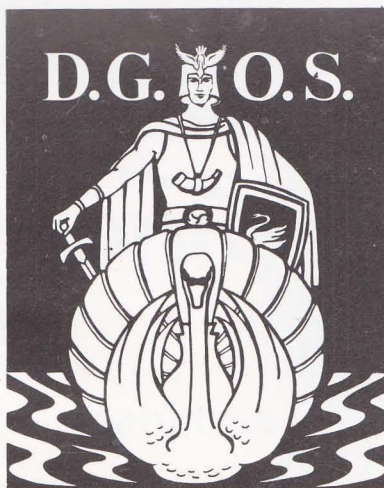




Our cover, designed by Austin Bevan, reflects the Viennese flavour of the Season with motifs from the operas set against the outline of the State Opera House, Vienna.



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WINTER SEASON 1984
Gaiety Theatre, Dublin

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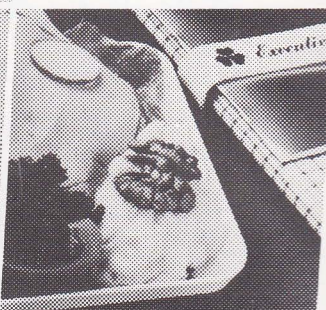
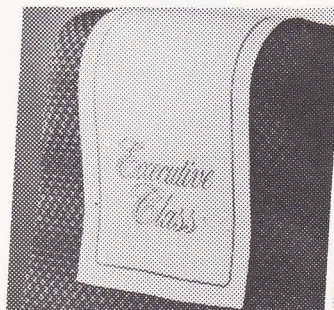
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With the death of Napoleone Annovazzi in Rome on May 7th of this year the D.G.O.S. lost not only a first-rate conductor as well as its principal artistic advisor, but also a man who was a true and generous friend to the Society over the twenty three years that we were fortunate to have had the benefit of his unique talents. His range of operatic experience was vast, covering the full spectrum from baroque, in which he was an internationally recognised musicologist, right through to the works of Wolf-Ferrari in our time.

We experienced first hand his intimate knowledge and grasp of the Russian, French, German and Italian operatic repertoires with memorable performances of *Eugene Onegin*, *Louise*, *Mignon*, *Tannhäuser*, *Falstaff*, *Simon Boccanegra* to name but a few. Amongst singers he helped introduce to Dublin audiences were Magda Olivero, an incomparable *Tosca* and *Adriana Lecouvreur*; Giuseppe Giacomini in *Lucia di Lammermoor*, *The Force of Destiny* and a stunning Des Grieux in *Manon Lescaut*; Antonio Salvadori who thrilled us all as *Nabucco*, Don Carlo in *Ernani* and unforgettably as *Macbeth*; Raffaele Arie a wonderful Philip in *Don Carlo*; Aurio Tomicich who, since his debut with us as Fiesco in *Simon Boccanegra* in 1974, has never ceased to amaze with his versatility and musicianship in some twenty five different roles, many of which he had studied with the late Maestro Annovazzi; two tenors whose careers have blossomed since their Irish appearances were Ernesto Veronelli and Nicola Martinucci, both of whom alternated last month as Calaf in Covent Garden's production of *Turandot*; among the Rumanian State Opera Artists who appeared in Dublin from 1966 on were Jon Buzea, Viorica Cortez and Jon Piso who went on to make international careers for themselves in the Opera Houses of the world.

Napoleone Annovazzi was born in Florence but spent his youth in Venice where he studied at the famous Conservatorio Benedetto Marcello. He graduated with maximum distinctions at sixteen years of age, and was offered, on account of his sight-reading abilities, the position as accompanist to Arthur Bodansky, who was Director of the German operas at the Metropolitan Opera New York. Having failed to obtain his parents' approval for a move to New York, he was chosen as assistant by Leopoldo Mugnone, who had conducted the premieres of *Cavalleria Rusticana* in 1890, and *Tosca* in 1900, and whom Beecham considered the best Italian conductor of his period. In 1926 he was engaged as chorus master in Merano and when the original conductor had fallen ill was asked to conduct *Lohengrin*. The success of this performance led to invitations to conduct in Cairo, Malta and Naples.

When he was nineteen together with the producer Marcello Govoni he founded La Compagnia dell'Opera Comica and they had a long tournee of three years with about forty operas (Donizetti, Rossini, Cimarosa, Mozart, Wolf-Ferrari) and it was at this time in 1931 that he presented his own opera *La Lampada* for the first time in Cagliari, Bologna and Viareggio. The following year he received an invitation to join the State Opera in Riga where he remained for three years as principal conductor, the highlight of his stay being performances of *Boris Godunov* and *Don Quichotte* which he conducted with the legendary Russian Bass Feodor Chaliapin in the title roles. It was during this period that he worked for the first time with the Austrian producer Max Reinhardt, who was one of the founders of the Salzburg Festival as well as the producer of the first performance of *Der Rosenkavalier* in Dresden.

In 1942 Maestro Annovazzi was invited for the first time to Spain visiting Seville, Bilbao, Valencia and Madrid with a company which included all the famous Italian artists of the



Napoleone Annovazzi 1907-1984

day: Gigli, Schipa, Tagliabue, Bechi, Favero, Cigna in *Werther*, *Manon*, *Masked Ball*, *Aida*, *Thaïs*, *Tosca*. Following this he was named as principal conductor at the Gran Teatro del Liceo in Barcelona where he made his debut in *Turandot* with Giacomo Lauri-Volpi. In 1945 he conducted the opening of the rebuilt San Carlo Opera House in Lisbon with the *Force of Destiny* which was sung by Gigli, Simionato, Caniglia, Bechi and Neri. A *Falstaff* in the same season with Bechi, Stignani, Caniglia, Simionato, Poli and Neri was also brought to Madrid, following which he was confirmed as Artistic Director at the Liceo in Barcelona where he remained from 1947 to 1952. During this period he was invited to Vienna to conduct a *Lohengrin* sung by Max Lorenz, Ludwig Weber and the sisters Anny and Hilde Konetzni. In Vienna he also conducted *Eugene Onegin*, *Prince Igor*, *Turandot*, *Tosca*, *Masked Ball*, *Aida*, *Rigoletto*, *Carmen*, *Butterfly*, *Trovatore*, *Tannhäuser*, *Die Walküre*, as well as many concerts at the Musikverein. For three years he was resident conductor in Valencia (1953 - 1955) during which time he also appeared in New York, Rio de Janeiro, Brussels, Amsterdam, Copenhagen, Oslo, Zagreb.

In Italy he conducted many seasons in the Principal Opera Houses and Amphitheatres and at the time of his death was the artistic advisor of the Teatro del Giglio in Lucca, which is the home town of Puccini and for whose music he had a lifelong love and affection. He worked extensively in France, for French Radio as well as for the Opera Houses in Paris, Nice, Nancy, Limoges, Tours and St. Etienne.

Amongst other famous artists who sang with him were Carlo Galeffi, Tancredi Pasero, Riccardo Stracciari, Toti Dal Monte, Gianna Pederzini, Ferruccio Tagliavini, Kirsten Flagstad, Hilde Gueden, Jan Kiepura, Maria Jeritz, Boris Christoff, Alda Noni (whose daughter he introduced as Elsa in *Lohengrin* in Dublin last Winter), Rosetta Pampanini, Giuseppe Di Stefano, Antonietta Stella, Mario Del Monaco, Renata Tebaldi, Astrid Varnay, Renata Scotto, Lina Pagliughi, Cesare Siepi, Ghena Dimitrova, José Carreras, Rolando Panerai, Aldo Protti, Leo Nucci, Nicolai Ghiuselev, and of course Luciano Pavarotti whom he conducted in a wonderful *La Bohème* in Dublin in 1964. His two most celebrated pupils from Barcelona, Victoria De Los Angeles and Montserrat Caballé, both appeared with him on many occasions.

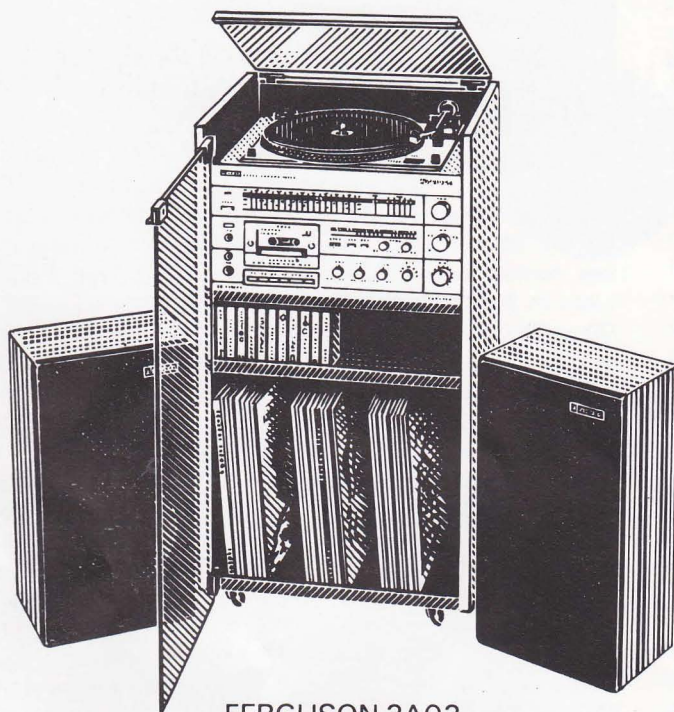
These lists of names and places, which are by no means comprehensive, give an indication of the wealth of experience which Napoleone Annovazzi brought to Dublin and shared with us over more than five hundred performances of some fifty different operas.

We shall miss him.



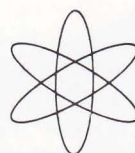
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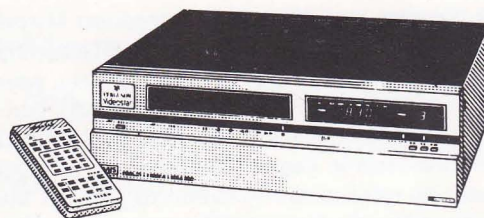


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John F. Larchet

In this the centenary year of his birth it is indeed appropriate that we should remember with appreciation and affection the contribution which Dr. Larchet made to the cultural life of our country and to the D.G.O.S. in particular. For twenty-six years he was President of our Society and in that time he was tireless in using his influence both at home and abroad to ensure that we might be enabled to hear, see and enjoy the world's finest singers and musicians.



John F. Larchet, 1884 - 1967 D. Mus., Mus. D., F.R.I.A.M. Professor of Music, U.C.D. 1921 - 1958, President and Musical Director D.G.O.S. 1941 - 1967.



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STEPHEN BARLOW

Conductor, Der Rosenkavalier. (English)

A graduate of Trinity College, Cambridge and the Guildhall School of Music in London. In 1977 he won a Leverhulme Award which enabled him to travel to the Frankfurt Opera and The Netherlands Opera as an observer. Appears regularly with E.N.O., S.N.O. and Glyndebourne. He conducted "Ariadne auf Maxos" at Glyndebourne.



ALBERT ROSEN

Conductor, Così fan tutte. (Czechoslovakian)

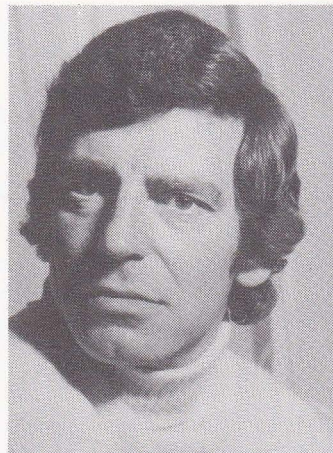
Was appointed Chief Conductor of the RTE Symphony Orchestra in 1969 and is at present Chief Guest Conductor. Appears regularly at the Wexford Festival. In 1980 he made his U.S. debut in "Jenufa" for San Francisco Opera. He spends his summers in Australia where he is Chief Conductor of the West Australia Symphony Orchestra.



EDWARD LAMBERT

Chorus Master (English)

Having studied music at Oxford University and The Royal College of Music in London Edward Lambert conducted opera in Germany before spending five years as Deputy Chorus Master of the Royal Opera House, Covent Garden. He has also participated regularly at the Wexford Festival.



TOM HAWKES

Producer, Der Rosenkavalier & Die Fledermaus. (English)

Director of Productions for Handel Opera for whom his most recent production was "Radamisto". Is Artistic Director of Phoenix Opera London and directed the first three productions for the New Sadler's Wells Opera Co. Last year he made his United States debut at the Opera Theatre of St. Louis with a production of "Die Fledermaus".



RODRIGO GUELFI

Designer, Der Rosenkavalier. (Italian)

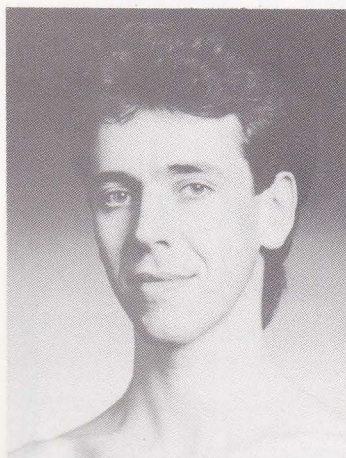
Born in Vicenza and is best known as one of Italy's most outstanding contemporary painters and furniture designers. This is his first time to Dublin.



TIM REED

Designer, Così fan tutte & Die Fledermaus.

Made his debut designing opera at the 1977 Wexford Festival where he is now a regular visitor. Has designed for the Festival of Madrid; Northern Ireland Opera Trust; Netherlands Opera; Britten Pears School and Opera '80.



MICHAEL CORDER

Choreographer (English)

Well known as both a principal dancer and a choreographer. He trained at the Royal Ballet School for seven years before graduating into the Royal Ballet in 1973. Since then he has choreographed a number of productions including "Khovanschina" for the Royal Opera. His new production for the Royal Ballet "Party Game" was premiered in July of this year.

GRAHAM LARGE

Lighting Designer (English)

Has worked extensively in opera, ballet, theatre and T.V. Credits in opera include work for E.N.O., W.N.O., Opera North and Wexford Festival. In the field of ballet he has worked for Scottish Ballet, Royal Danish Ballet Co. and Paris Opera Ballet. Is currently working on "Dr. Faustus", a new opera to be performed in Paris in 1985 followed by performances in Holland and Belgium.



ROBIN STAPLETON

Conductor, Die Fledermaus. (English) Studied at the Royal College of Music, London and joined the Music Staff of the Royal Opera House, Covent Garden in 1968 as a répétiteur following which he became Chorus Master and Conductor. Has also conducted at Glyndebourne, Opera North, Scottish Opera, Northern Ireland Opera Trust and Cork City Opera. Well known for his T.V. work with Plácido Domingo, Kiri Te Kanawa and Stuart Burrows.

JOHN BRADY



Chorus Master (Irish). Graduated from the College of Music in Dublin and has been assisting as Chorusmaster since 1965, preparing the chorus for their operatic repertory in five languages.



STEVEN PIMLOTT

Producer, Così fan tutte. (English) Spent two years with E.N.O. as Staff Producer and in 1978 joined E.N.O. North. Works regularly with Royal Opera, Covent Garden. Had two seasons in Wexford and joined the D.G.O.S. last year to produce "Così fan tutte".

STEPHEN MEDCALF

Asst. Producer, Così fan tutte. (English) Assistant to the Artistic Director of the Wexford Festival in 1983. He made his first visit to Dublin in the same year to work on "Così fan tutte". He was Staff Director of the Glyndebourne production of the same opera on their recent tour and has just completed his own production of "Così" for Abbey Opera.



PATRICK McCLELLAN

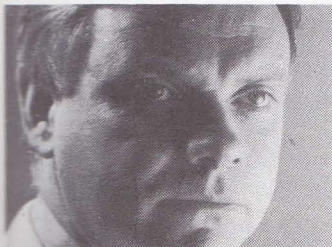
Stage Director (Scottish). Makes a welcome return to the D.G.O.S. where he has been involved since 1952.



JOSEPHINE SCANLON

Assistant Stage Director (Irish). Has been involved in theatre and opera from a very early age. Has sung leading soprano roles in many musical societies in Ireland.

JOHN AYLDON



Bass-Baritone (English) Principal bass-baritone with the D'Oyly Carte Opera Co. until its closure in 1982. He has appeared with Phoenix Opera; Park Lane Opera as well as BBC TV and Concert appearances.



Mezzo-soprano (English) Joined the English Music Theatre in 1976 where she sang in "Paul Bunyan", "Magic Flute" and Nancy in "Albert Herring". After a highly acclaimed Carmen in Zimbabwe, she joined the E.N.O. where she has interpreted most of the principal mezzo roles.

CELESTINA CASAPIETRA



Soprano (Italian) Studied singing at the Conservatorio di Genova with Gina Cigna and Angelo Costaguta. Has sung in the principal theatres in Italy, and abroad

BRENDAN CAVANAGH

Tenor (Irish) *A most popular and regular guest with the D.G.O.S. where this season he will sing "Valzacchi" in "Der Rosenkavalier" and "Blind" in "Die Fledermaus". He has just returned from his third successive season in Wexford.*

DEIRDRE COOLING-NOLAN

Contralto (Irish) *A pupil of Jeannie Reddin and also Sr. Peter Cronin of Mount Sackville. Made her operatic debut with us last season as "La Cieca" in "La Gioconda" when she scored a great success.*

BRIAN DONLAN

Bass (English) *Studied at the Guildhall School of Music for four years. Has appeared several times in Glyndebourne and Wexford and as "Benoit" in Covent Garden's "La Boheme" and we welcome him back to sing the Commissioner in "Der Rosenkavalier".*

THERESE FEIGHAN

Mezzo-soprano (Irish) *Won the "Voice of Ireland" Competition in 1982 and has sung with the D.G.O.S. for the past three seasons. She returns again to sing Marianne in "Der Rosenkavalier".*

**HEINZ FELDHOF**

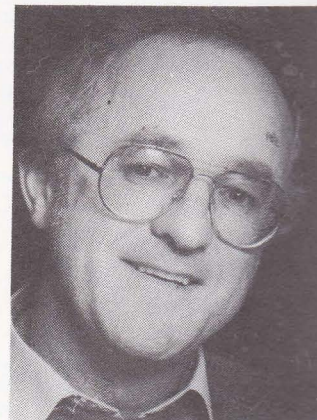
Bass (West-German) *Sings mostly in Bremen and Mannheim in such roles as Leporello in "Don Giovanni"; Daland (Flying Dutchman); Figaro (Marriage of Figaro) and Baron Ochs in "Der Rosenkavalier", the role in which he will make his Dublin debut.*

EDUARDO GIMÉNEZ

Tenor (Spanish) *Made his debut with the Society as Lionel in "Martha" in 1982 followed by Ferrando in last year's successful "Cosi fan tutte" a role he returns to sing once again in the coming season.*

MARILYN HILL SMITH

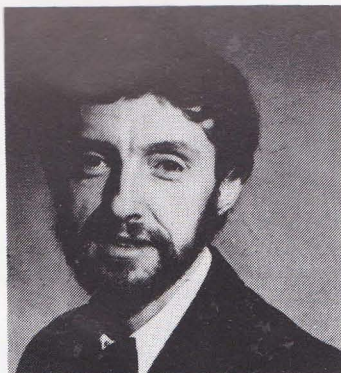
Soprano (English) *Joined the E.N.O. as principal soprano at the beginning of the 1978/79 season, singing such roles as Adele, Susanna and Olympia in "Tales of Hoffmann".*

FRANK KELLY

(Irish) *Needs no introduction to Irish audiences and his insane brand of humour is unique. He appears in "Die Fledermaus" as the gaoler "Frosch". Not totally unfamiliar with opera he says that until recently he thought "Fischer Dieskau" was a dance-hall in Killybegs.*

FRANCES LUCEY

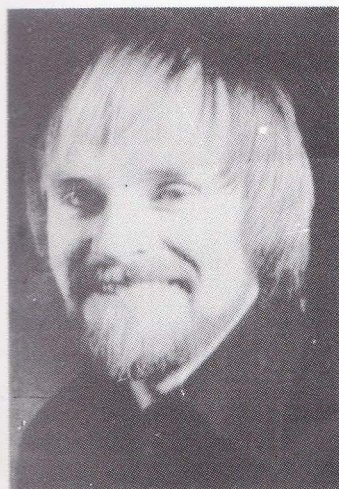
Soprano (Irish) A graduate of U.C.D. and a full-time student with Veronica Dunne at the College of Music. Has sung in the College of Music productions of "Marriage of Figaro" (Susanna), "The Magic Flute" (Second Genie) and Sadie in "The Wedding".

TONY MADDEN

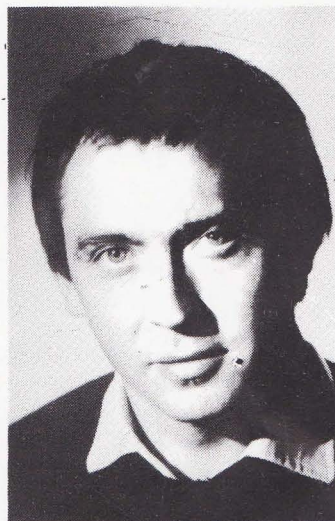
Tenor (Irish) Studied singing in Dublin with Austin Gaffney and later with Michael O'Higgins. He joined the Gelsenkirchen Musiktheater in Germany where he stayed for three years. He has sung with the RTE Singers, and is currently touring with the I.N.O. in their production of "La Traviata".

PETER McBRIEN

Baritone (Irish) A very popular artist with the D.G.O.S. and we are delighted to welcome him back to sing Faninal in "Der Rosenkavalier". Also appears regularly with I.N.O. and C.C.O. and he recently made his Wexford Festival debut as the Painter Monk in "Le Jongleur de Notre Dame".

PARTICK McCARTHY

Tenor (English) Has worked with a number of the opera companies in England including Covent Garden and E.N.O. Made his debut with us last season in the role of Arturo in "Lucia" and returns to take the part of the Landlord in "Der Rosenkavalier".

**MARTIN McEVOY**

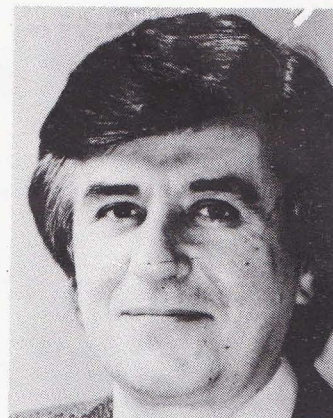
Baritone (English) Studied at the Royal College of Music and later won a Vaughan Williams Scholarship to the Musikhochschule in Cologne. On his return to England he sang Papageno in "The Magic Flute" with the English Music Theatre Co., made his debut in Covent Garden in "Death in Venice" and appeared in the film version of the opera on T.V. He is now a member of the New Sadlers Wells Opera and we welcome him to Dublin to sing "Falke" in "Die Fledermaus".

HELGA MÜLLER—MOLINARI

Mezzo-soprano (German) First came to Dublin in Spring '78 to sing Isabella in "L'Italiana in Algeri" and returned again in 1979 to sing Angelina in "La Cenerentola". Her performances have been acclaimed throughout the world. She is featured on many of the von Karajan recordings.

FRANK O'BRIEN

Baritone (Irish) Has been taking part with the D.G.O.S. for several seasons. Has sung with the C.C.O. and I.N.O. and we welcome him back to repeat the role of Gugliemlo in "Cosi fan tutte".

GEOFFREY POGSON

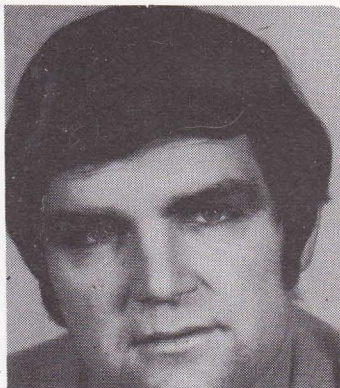
Tenor (English) Made his debut as Remandado in "Carmen" at the 1977 Edinburgh Festival. Since then he has appeared regularly with Scottish Opera and the E.N.O. and he created the role of Vronsky in Iain Hamilton's "Anna Karenina". Has recorded for DG and EMI.

TERRY REID



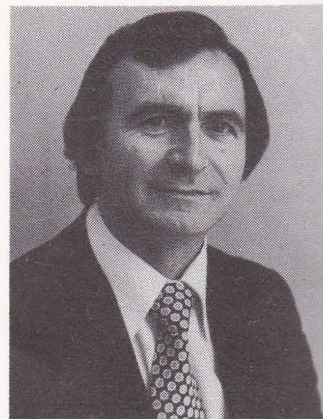
Soprano (Irish) Now living in Rome, she has appeared with the D.G.O.S. several times and returns to sing Despina in "Cosi fan tutte" - a role in which she had a considerable success here last year.

ANTHONY RODEN



Tenor (English) Since winning the John Christie Award at Glyndebourne some years ago he has combined a successful International Operatic and Concert career. His previous appearance with us was as Almaviva in 1981 and he returns to sing Alfred in "Die Fledermaus" and the Italian Tenor in "Der Rosenkavalier".

TED RYAN



Tenor (Irish) Studied with Michael O'Higgins at the Royal Irish Academy of Music and later at the Dublin Municipal College of Music. He is well-known to Dublin audiences for his performances in the tenor roles of the Savoy Operas.



NICOLA SHARKEY

Soprano (Irish) Studied with Veronica Dunne. She won the Golden Voice of Ireland in 1980 and went on to study in London and Italy. Last year she made her British debut as "Queen of the Night" in Mozart's "Magic Flute" with W.N.O.



MONICA TEODORESCU

Soprano (Romanian) A member of the Bucharest Opera Co., she appears in the leading roles in Ernani, Trovatore, A Masked Ball, Aida, Faust, Boheme and Butterfly. This is her first visit to Dublin where she will sing Fiordiligi in "Cosi fan tutte".

AURIO TOMICICH



Bass (Italian) Needs no introduction to Dublin where he is a most popular and regular visitor. We are very glad to welcome him back to sing Don Alfonso in "Cosi fan tutte".

CATHERINE WILSON



Soprano (English) Studied at the Royal Manchester College of Music and began her professional career with the Opera For All Group. Has been associated for many years with Scottish Opera in many roles including Rosalinda in "Die Fledermaus" which she will sing in Dublin this season.

KUMIKO YOSHII



Mezzo-soprano (Japanese) Appears regularly with us and we welcome her back to sing Dorabella in "Cosi fan tutte" in which she scored a considerable success last year.



MOZART

The fifteenth of Mozart's operas, *Così fan tutte* dates from the final period in his life. With *Figaro* and *Don Giovanni* behind him and his three last symphonies recently completed, the composer had still ahead his clarinet concerto and last piano concerto, his *Requiem* and the motet *Ave Verum Corpus*; for the stage he was yet to undertake *La Clemenza di Tito*, his last opera seria, and *Die Zauberflöte*, his last German singspiel.

Legend has it that an actual Viennese scandal prompted Austrian Emperor Joseph II to commission *Così fan tutte*. To turn the story into a libretto he chose Lorenzo Da Ponte, peripatetic scholar, entrepreneur and erstwhile crony of Casanova. Da Ponte had already supplied Mozart with the texts for *Figaro* and *Don Giovanni*. Two years later, Mozart was dead; Da Ponte was destined to emigrate in 1805 to New York, where he spent the last thirty odd years of his life.

When Lorenzo Da Ponte sketched his libretto for *Così* he had plenty of precedent on which to draw, the theme of the faithless woman being especially favoured in the eighteenth century. The name of Giovanni Battista Fagiuoli is forgotten, but he was a vastly successful playwright in Mozart's days, and it is a safe bet that Da Ponte read his most famous play, *L'Aver Cura delle Donne e Pazzia* (*Trying to Control Girls is Folly*). After him came Carlo Gozzi with *La Donna Serpente* (*The Snake Woman*) and *Re Cervo*; (King Stag) (Hans Werner Henze wrote an opera on the subject, and to Gozzi we also owe the stories of Prokofiev's *The Love of the Three Oranges* and Puccini's *Turandot*). Carlo Goldoni, a more gifted contemporary of Gozzi's, continued with *I Pettegolezzi delle Donne* (*Women's Gossip*) and *La Donna di Governo* (*The Intriguing Woman*). In short, Da Ponte, smart fellow that he was, availed himself of very current and very popular material touching the belief that "So do they all". Even the alternate title he gave the opera — *La Scuola degli Amanti* (*The School for Lovers*) is an obvious reference to Molière.

Così's premiere took place in Vienna's Burgtheater on January 26th 1790. The cast was a stellar one. The Fiordiligi was Da Ponte's mistress Adriana Ferrarese del Bene (probably here is the reason why the libretto refers to the two visitors to Naples as "ladies from Ferrara"). Mozart did not like her but admitted she "could sing very high and very low," and for her Susanna in the *Figaro* revival the previous year he had composed two replacement arias. Dorabella was sung by Louise Villeneuve, for whom Mozart had furnished three arias for interpolation into operas by Cimarosa and Martín y Soler. Dorotea Bussani, the first Despina, had been the first Cherubino in 1786. Her husband, Francesco Bussani, the Don Alfonso, was a friend of Mozart's, had staged *Der Schauspieldirektor* at the Schönbrunn Palace, Vienna in 1786, created the roles of Bartolo and Antonio, was the original Commendatore and Masetto in the Viennese production of *Don Giovanni* and was now nearing the end of his career. It

may be for this reason that Mozart gave him no proper aria. Vincenzo Calvesi was Ferrando. Francesco Benucci, who sang Guglielmo, had been the first Figaro and the first Vienna Leporello.

As ill luck would have it, Joseph II died after *Così*'s fifth performance, and the period of mourning stopped its run. In the summer in 1790 it was given five more times, but then it ceased to please audiences, who were puzzled and even shocked by the libretto. Niemetschek, Mozart's second biographer, wrote, "Everywhere people wonder how that great mind could lower itself to waste its heavenly melodies on so feeble a concoction of text." The *Journal der Mode* called the opera "the most stupid stuff in the world". Frequent attempts were made to rescue the work by "improving" the libretto and adapting it to nineteenth-century taste, or by substituting an altogether new text. Over twenty such attempts are known in German alone: one would not have recognised *Così* under such titles as *Weibertreue, oder die Mädchen sind von Flandern* (*Womens Fidelity, of The Girls from Flanders*) or *Die Zwei Tanten aus Mailand, oder Die Verkleidungen* (*The Two Aunts from Milan, or The Disguises*). In Paris the music was grafted on a libretto taken from *Love's Labour's Lost*. In London a truncated version appeared as *Tit for Tat, or The Tables Turned*.

This arrangement, by William Hawes translated by S.J. Arnold, was produced at the Theatre Royal, Hawkins Street, Dublin on Wednesday April 13th, 1831 but only lasted four performances. *Così* had been the first Mozart opera to reach Dublin when, with Michael Kelly as Stage Manager, a company of Italians from the Kings Theatre, Haymarket in London performed the work at the Theatre Royal, Crow Street on 31st August, 1811.

Nothing helped. While *Figaro*, *Don Giovanni* and *Die Zauberflöte* continued their worldwide triumphs, and though a few appreciated *Così*'s music, the opera led a now and then existence, never popular at the box office. Richard Strauss as a young conductor was the Siegfried who awakened the sleeping beauty to new life, though he first gave it in German, which ought to be prohibited by law. He conducted it so irresistibly and appeared so ardent a champion that early in our century it began to be understood. Audiences began to relax and have fun, accepting the buffoonery for what it is but feeling as well its serious dramatic import — could the mature Mozart ever be anything but a great dramatist? — and its exquisite tenderness. At the end of the opera Don Alfonso appeals to 'reason'. We no longer live in the *Age of Reason*, but at least we can accept it without puritan indignation. *Così* has rightly come to be regarded as a delight of a music drama, a matchless union of situation, voice and orchestra, which persuades us to love those girls even though they are inconstant — or because they are.

Così fan tutte

O SIA LA SCUOLA DEGLI AMANTI

OPERA BUFFA IN TWO ACTS

Libretto by Lorenzo da Ponte

Music by

Wolfgang Amadeus Mozart

(Property of Peters Editions, London)

Characters In Order of Appearance

FERRANDO, *an officer in love with Dorabella*

GUGLIELMO, *an officer in love with Fiordiligi*

DON ALFONSO, *an elderly philosopher*

FIORDILIGI

Sisters, young ladies of Ferrara

DORABELLA

DESPINA, *their maid*

EDUARDO GIMÈNEZ

FRANK O'BRIEN

AURIO TOMICICH

MONICA TEODORESCU

KUMIKO YOSHII

TERRY REID

Servants, Townspeople.

DUBLIN GRAND OPERA SOCIETY CHORUS

Chorus Masters: JOHN BRADY, EDWARD LAMBERT

RADIO TELEFÍS ÉIREANN SYMPHONY ORCHESTRA

(By kind permission of the R.T.E. Authority)

Leader: Audrey Park

CONDUCTOR :

PRODUCER :

ASSISTANT PRODUCER :

DESIGNER :

LIGHTING :

STAGE DIRECTOR :

ASSISTANT STAGE DIRECTOR :

COSTUMES :

ALBERT ROSEN

STEVEN PIMLOTT

STEPHEN MEDCALF

TIM REED

GRAHAM LARGE

PATRICK McCLELLAN

JOSEPHINE SCANLON

S.B. WATTS LTD., MANCHESTER

SCENERY: BUILT BY ARENA LTD., DUBLIN.

CREDITS: Lamps by Switzers; Furniture and Stage Properties by Switzers and Brown Thomas, Anticurios and Fr. Martin-Mission Antiques; Television and Video Equipment kindly loaned by Sony Ireland Ltd., Surgical Trolley by Irish Hospital Supplies.

There will be one interval of twenty minutes. Warning bells will ring five minutes and three minutes prior to the end of the interval.

Contemporary Naples at the house of Fiordiligi and Dorabella.

ACT I

After dinner in the evening and the following morning.

Ferrando claims that Dorabella will always be faithful to him. Guglielmo makes the same claim for Fiordiligi. But Don Alfonso says he knows better. The young men are irritated and, agree to bet on their mistresses' honour against whatever scheme of temptation he may propose.

Early next morning we discover two girls looking adoringly at miniature pictures of their lovers. Don Alfonso enters with a pathetic song of bad tidings: Ferrando and Guglielmo, as officers, have been ordered away. Now they enter. In a quintet, the four lovers express undying passion. A march is heard. There are more farewells and the officers march off.

Despina, the girl's maid, enters, complaining of her work. To the sisters' protestations that they cannot live without their lovers, she advises them to take love lightly.

Don Alfonso enters; he determines to take Despina into his confidence and gives her some money. He introduces Ferrando and Guglielmo – now disguised as a pair of Albanians who have come to court the girls. Despina allows them to approach her mistresses. Don Alfonso enters, 'recognises' the Albanians as old friends and commends them to the girls. But Fiordiligi, is 'Firm as rock'. The girls leave disdainfully and the laughing suitors join in a trio with the still confident Don Alfonso.

Alone Ferrando sings of his continuing love: Ferrando and Guglielmo enter and pretend, in the presence of the girls and Don Alfonso, to take poison and sink lifeless to the ground. Despina and Don Alfonso hurry away for the doctor. Meanwhile such pathetic devotion begins to have its effect on the girls.

Don Alfonso returns with the 'doctor' (Despina) who produces a gadget and waves it over the bodies. They 'wake' and demand kisses as a restorative.

Interval – 20 mins.

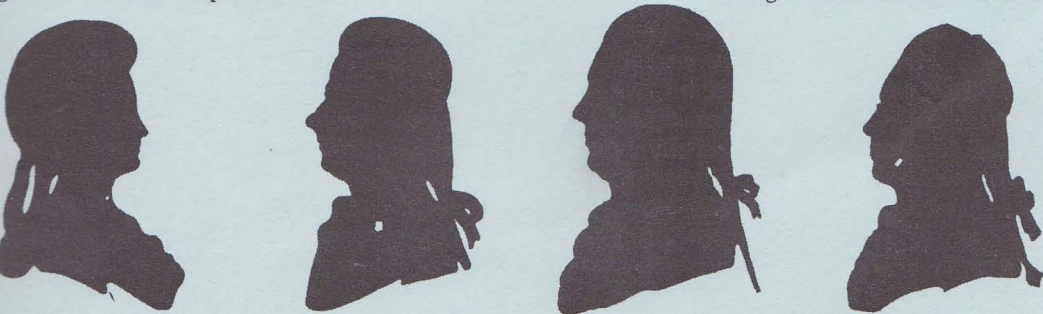
ACT II

Later the same day and that evening

Despina further urges her mistresses to try a flirtation. The girls decide they will – each, in fact, choosing the other's lover!

Ferrando and Guglielmo have summoned musicians to sing and play for the girls, who enter with Don Alfonso but are bashful.

Despina and Don Alfonso then leave the four lovers alone. Guglielmo persuades Dorabella to give him as a keepsake the miniature she wears (it is Ferrando's portrait) and in return gives her a heart-shaped locket.



Silhouettes by Loschenkohl of the singers who created four of the principal roles in Vienna, 1790: Dorotea Bussani (Despina), Francesco Benucci (Guglielmo), Vincenzo Calvesi (Ferrando) and Francesco Bussani (Don Alfonso).

Theatre Royal, Dublin.
FIRST NIGHT OF THE NEW OPERA.
THIS PRESENT WEDNESDAY, APRIL 13th, 1831.
Their Majesties' Servants will perform (for the first time) Mozart's Comic Opera of
COSI FAN TUTTI,
OR,
TIT FOR TAT.
WITH ALL THE ORIGINAL MUSIC.
As performed with great success at the Theatre Royal English Opera House.
The Opera produced under the direction of Mr. W. PENSOR.
Don Alfonso ... Mr. REDFORD. ... Mr. MELROSE.
Fiordiligi (as originally performed by her) ... Don Alfonso ... Mr. BROUGH.
Dorabella ... Miss HAMILTON. ... Despina ... Miss BETTY.
... Miss COVENEY.
In the course of the Opera, the following Pieces of Music will be sung—
Trio—"WHAT, MY DORABELLA" ... Messrs. Broussin, Redford, and Melrose.
Trio—"LIKE THE PIGEON" ... Messrs. Broussin, Redford, and Melrose.
Trio—"I WOULD BE A SERENADER" ... Messrs. Broussin, Redford, and Melrose.
Duet—"OH, LOOK HERE, DEAR SISTER" ... Miss Betty and Miss Hamilton.
Cavatina—"I WOULD SPEAK BUT HAVE NOT HEART" ... Mr. Broussin.
Trio—"GRANT ME COURAGE" Miss Betty, Miss Hamilton, Mr. Broussin, Mr. Redford, and Mr. Melrose.
Trio—"OH, HURRY BE THE AIR AND KEA" ... Miss Betty, Miss Hamilton, and Mr. Broussin.
Quintet and Air—"MADNESS UNQUENCHABLE" ... Miss Betty.
Air—"IN GENTLEMEN AND IN SOLDIERS" ... Miss Covenev.
Scotello—"Miss Betty, Miss Covenev, Miss Hamilton, Mr. Broussin, Mr. Redford, and Mr. Melrose.
Air—"RUN TO THE MOUNTAINS" ... Miss Betty.
Song—"ONE WORD FROM MY CHARMER" ... Mr. Melrose.
Air—"NAY, WHY THUS RETIRING" ... Mr. Redford.
Trio—"LAUGHING, WHAT, YOU SING" ... Messrs. Broussin, Melrose and Redford.
Finale to the 1st Act, Messrs. Betty, Hamilton, and Covenev, Messrs. Broussin, Melrose and Redford.
Air—"W HEN A GIRL IS TURNED OF THIRTEEN" Miss Covenev.
Duet—"SISTER 'TIS IN VAIN THOU SCOLDEST" Miss Betty and Miss Hamilton.
Song—"LADIES HERE" ... Mr. Redford.
Song—"A KNAVISH LITTLE FELLOW" ... Miss Hamilton.
Grand Finale—Messrs. Betty, Hamilton, and Covenev, Messrs. Melrose, Redford, and Broussin, and Chorus.
In the course of the Evening the Band will play
A FAVOURITE OVERTURE.
And several favourite National Melodies arranged expressly for this Orchestra by Mr. W. PENSOR.
The Entertainments will conclude with the new Drama of the
WRECK ASHORE,
OR, A
BRIDEGROOM FROM THE SEA.

Part of the 1831 play bill for *Così fan tutte*.

They leave, and Ferrando and Fiordiligi enter. He presses his case, but she still does not yield. The two men meet: Ferrando reports to Guglielmo this obstinacy of Fiordiligi's – but he has to be told that his Dorabella has weakened, and is shown the portrait with which she parted to Guglielmo. Guglielmo, with Fiordiligi still faithful, can afford to sing lightly of women's inconstancy: 'Ladies have such variations' (Donne mie, la fate a tanti). But Ferrando, alone again, takes the case more seriously.

Dorabella is cheerful. Fiordiligi decides that they must save their honour and leave the house dressed up in the soldier's uniforms that their lovers have left. But Ferrando, still in disguise, comes in, renews his wooing – and eventually Fiordiligi yields. Don Alfonso, Ferrando and Guglielmo meet and sum it up: 'Così fan tutte' – 'So do they all'.

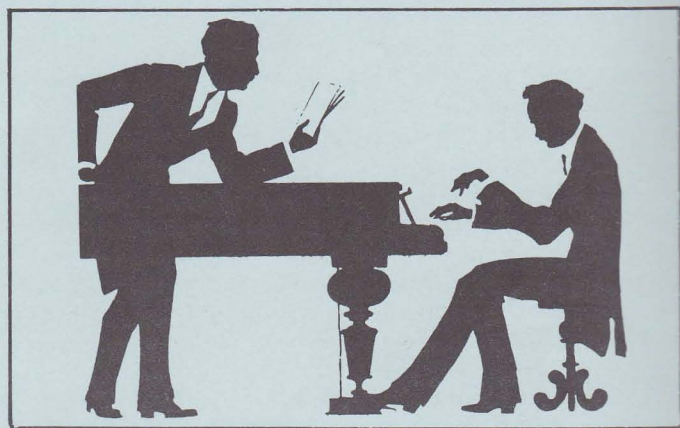
The room is made ready for the party which is now to celebrate the approaching marriage of the girls and their 'Albanians'. Don Alfonso announces the arrival of the lawyer (Despina in disguise) with the marriage contract. But just as all are about to sign, the men surprise them by confessing the plot, and all ends happily with Don Alfonso the winner and the girls united with their lovers – but which ones?



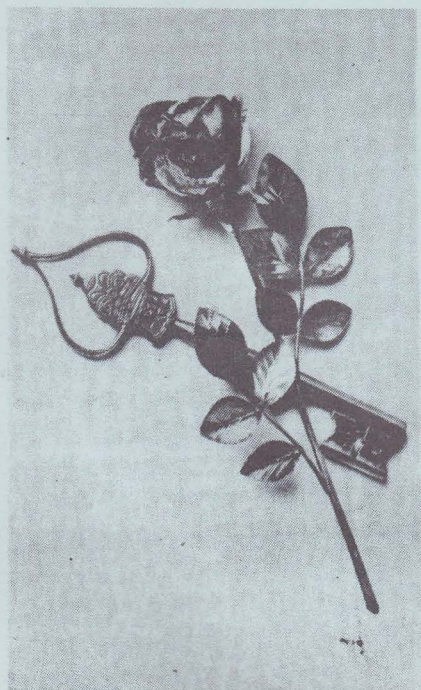
RICHARD STRAUSS

'This is no music for me', said Kaiser Wilhelm II as he left a performance of the new opera by his court conductor Richard Strauss in Berlin. He was in the minority then and has remained in it ever since, for *Der Rosenkavalier* was an enormous and widely published success on its first performance at Dresden on January 26, 1911 and has since become an indispensable part of the repertoire. True, Vienna at first ran to form and was not too sure about it, while the waltzes upset the first Milan audience, but London took it to its heart straight away when Beecham conducted the first British performance at Covent Garden on January 29, 1913. The reasons for its success are not hard to define. It is a good story, of young love, of lustful and of sacrificial love; it is melodious; it is spectacular; it combines Wagnerian richness with Mozartian elegance and a Fledermaus-Straussian waltzing gaiety; it is witty, touching, bawdy and broadly comic; its principal characters are so real that audiences feel they know them and identify with them as well as they know and identify with Shakespearean characters or those in *The Mastersingers of Nuremberg* and *The Marriage of Figaro*; it deals with high life and low life intermixed.

Strauss himself declared that *Der Rosenkavalier* would be an opera in the style of Mozart. By many critics it was regarded as a retrograde step after *Salome* and *Elektra* and a prime example of musical conservatism. In fact *Der Rosenkavalier* comes at the height of Strauss's creative activity. It is a work in which his entire musical personality, his



strengths and weaknesses, can be seen as if through a magnifying glass. The orchestra has a dominant role, at times even overwhelming Hofmannsthal's words. When the opera was first performed there was much discussion about the use of Viennese waltz tunes, which were seen either as an anachronism or as a device intended to give *Der Rosenkavalier* a sense of timelessness. The charge of anachronism is hardly justified since the Viennese nobility of the day was fond of popular dances including the waltz, and the introduction of waltzes certainly gives the opera an unmistakably Viennese atmosphere. *Der Rosenkavalier* marks a further decisive step



forward in Strauss's exploration of a symphonic operatic technique. The characters' psychological development is clearly conveyed by the music.

Hugo von Hofmannsthal crammed a bewildering variety of activities into a comparatively short life. By the beginning of the last decade of the nineteenth century, when he was still in his mid teens, he was recognized as one of the most brilliant poetic talents in Vienna.

Strauss met Hofmannsthal in 1900; but their collaboration did not begin until five years later, when the poet approached

another for a graceful girl dressed up as a man, à la Farrar or Mary Garden. Period: the old Vienna under the Empress Maria Theresa.'

This was the nucleus of *Der Rosenkavalier* (or *Ochs von Lerchenau*, as they came to think of it: the title was changed only four months before the premiere). Work advanced rapidly, and soon Hofmannsthal suggested: 'Do try and think of an old-fashioned Viennese waltz, sweet and yet saucy, which must pervade the whole of the last act'. The last act, as we know, was the one that gave Strauss the most problems; for whereas he was able to compose the music for the first two almost concurrently with the writing of the text (with some reshaping in the case of the second, it is true), he received the words for Act Three over a much longer period and thus had a correspondingly less secure grasp of the total shape. One reason for the delay was that Hofmannsthal was worrying about the character of the Marschallin. As she increased in importance, the work lost some of its intended lightness, and so (to paraphrase Norman Del Mar, author of the standard English study of Strauss), the 'Pantomime with opportunities even for a short ballet' turned into a 'gay, cheerful, but profoundly psychological drama.' Once Strauss had the full text, however, composition proceeded swiftly.

In an afterword by Hofmannsthal written in 1911, the poet took a valedictory look at the figures he had brought to life:

"The Marschallin does not exist for herself, nor does Ochs. They stand opposite one another and indeed belong to one another; the boy Octavian steps between them, separating them and holding them together. Sophie is, in her inner thoughts, bourgeois like her father; and this group therefore stands against the great nobility who can take many liberties. Ochs, be he as he may, is still an aristocrat of a kind; Faninal and he complement one another; one needs the other, not just in this world but also as it were, in the metaphysical sense. Octavian attracts Sophie to him — but does he really, and for always? This much is perhaps in doubt. Group stands against group; allies are separated and the separated linked together. They all belong to one another, and the best lies between them: it is momentary yet eternal, and here there is room for music. The music is endlessly loving and unites everything: the Marschallin's lament is as sweet a sound as Sophie's child-like joy. The music has only one aim: to pour forth the harmony of all that lives, to the joy of every soul."

the composer with the idea of turning his play *Elektra* into an opera. As they worked together, Strauss's respect for Hofmannsthal grew: 'We were born for one another', he wrote. Even before the *Elektra* premiere, which took place on January 25, 1909, they were discussing future projects. At that time Hofmannsthal was preoccupied with French literature of the 17th and 18th centuries; also with the characters of Mozart's *Figaro*. Then on February 11 he sent Strauss the 'scenario for an opera, full of burlesque situations and characters, with lively action, pellucid almost like a pantomime... It contains two big parts, one for baritone and



Above Left: Strauss and Hofmannsthal in silhouette, 1914. Above: *Levée from Marriage à la Mode* by William Hogarth. Bottom, far left: The silver rose and Chamberlain's keys (as symbols of Count Octavian and Baron Ochs) are leitmotifs in *Der Rosenkavalier*. Left: Costume designs by Albert Roller for the original production of *Der Rosenkavalier* in 1911.

December 5, 7, 11, 13.

DER ROSENI

COMEDY FOR MUSIC

Libretto by Hugo von

Music by **RICHARD**

(Property of Boosey &

Characters In Order of Appearance

THE FELDMARSCHALLIN,

Princess of Werdenberg

OCTAVIAN,

called Quinquin, a young gentleman of noble family

MAHOMET, *Marschallin's Page*

MAJOR-DOMO *to the Princess*

BARON OCHS OF LERCHENAU

THE PRINCESS'S FOOTMEN

NOBLE WIDOW

THREE NOBLE ORPHANS

MILLINER

ANIMAL SELLER

HAIRDRESSERS

NOTARY

VAL ZACCHI. *an intriguer*

CELESTINA CASAPIETRA

HELGA MÜLLER-MOLINARI

TARA SYED

TED RYAN

HEINZ FELDHOFF

PATRICK McCARTHY

NOEL O'CALLAGHAN

JOHN CARNEY

MAUREEN McDONNELL

SHEILA MOLONEY

PATRICIA RYAN

JENNIFER WILSON

MONICA CONDRON

TONY MADDEN

PAUL MORRIN, ANNE DEEGAN

BRIAN DONLAN

BRENDAN CAVANAGH

DUBLIN GRAND OPERA S

Chorus Masters : JOHN BRADY.

RADIO TELEFÍS ÉIREANN SYM

(By kind permission of the

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CONDUCTOR :

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COSTUMES

SCENERY BUILT BY ARENA LTD., DUBLIN.

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and three minutes prior to the*



INK AVALIER

MUSIC IN THREE ACTS

Hugo van Hofmannsthal

CHARD STRAUSS

Boosey & Hawkes Ltd.)

ANNINA, *his accomplice*

SINGER

FLUTE PLAYER

BARON OCHS'S RETINUE:

LEOPOLD

ALMONER

HUNTSMAN

HERR von FANINAL,

a rich merchant, newly ennobled

SOPHIE, *his daughter*

MARIANNE LEITMETZERIN, *Sophie's Duenna*

MAJOR-DOMO *to Faninal*

LANDLORD

WAITERS

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DEIRDRE COOLING-NOLAN

ANTHONY RODEN

MARCUS BROWNE

PATRICK BRENNAN

ROBERT HAMMOND

PATRICK DELANEY

PETER McBRIEN

NICOLA SHARKEY

THERESE FEIGHAN

PATRICK McCARTHY

PATRICK McCARTHY

TONY MADDEN, TOM CARNEY, NOEL O'CALLAGHAN

BRIAN DONLAN

Chambermaid, scholar, cook and assistant, notary's assistant, maidservants, footmen, doctor, suspicious personages, children, musicians, coachmen and constables.

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ior to the end of each interval.



the Marschallin

Vienna, during the reign of the Empress Maria Theresa.

ACT I

The bedroom of the Marschallin

It is early morning and the Marschallin is with her lover, the seventeen year old Count Octavian Rofrano. They are interrupted by the page Mahommet, who brings in the Marschallin's breakfast. Octavian hides, but when the page has left he returns and the two lovers exchange tender endearments while the Marschallin takes her breakfast. She is upset when Octavian compares his position with that of the Field Marshal, who is away hunting, and she tells Octavian that she dreamed of her husband during the night. When noises are heard outside she fears that he has returned unexpectedly. Octavian hides again. The Marschallin is much relieved to recognise the voice not of her husband, but of her cousin Baron Ochs of Lerchenau. Octavian returns disguised as a chambermaid to the amusement of the Marschallin, who tells him he must boldly leave the Palace in his disguise but return as soon as possible in his own clothes. He is about to leave when Ochs bursts in having blundered his way through a barrage of servants. True to form, he is immediately attracted to the supposed chambermaid (whom the Marschallin later introduces as her maid 'Mariandel', a country girl) and attempts to engage her in conversation.

Baron Ochs explains that he has come to Vienna to conclude a marriage contract with Sophie von Faninal, the young and pretty child of a recently ennobled business man with a considerable fortune and failing health. According to custom he has to make to the bride the presentation of a silver rose as a betrothal pledge, and he asks the Marschallin if she can recommend a young nobleman to perform this duty.

The Major-Domo enters and announces that a crowd of petitioners and tradesmen are waiting in the ante-chamber. Thinking the Marschallin's attention is engaged in this matter, Baron Ochs takes the opportunity of inviting 'Mariandel' to supper, but his interest in her maid has not escaped the notice of the Marschallin, and she expresses her amusement at his unconventional behaviour even during courtship. The Baron defends himself by describing with relish adventures among the girls on his estate and ends by suggesting that 'Mariandel' might become the maid of his future wife. This gives the Marschallin the idea of offering Octavian as the Baron's rose-bearer and she shows him a miniature of the young Count, from which he notes with pleasure his remarkable resemblance to 'Mariandel'. Ochs draws a parallel to the close resemblance between himself and his servant Leopold, who is in fact his bastard son.

It is now time for the Marschallin's levée and the room fills with a motley selection of tradesmen and petitioners, who have come to sue for the Marschallin's patronage. The various petitioners vie with each other for her attention and Baron Ochs consults with her notary over the marriage contract. Leopold arrives with the Ochs retinue and with the Silver Rose and the uproar increases. Ochs loses his temper, interrupting an Italian tenor in the middle of his aria. The Marschallin chides her hairdresser for making her look middle-aged and dismisses the levée. Valzacchi and Annina, a pair of Italian conspirators, offer their services to Baron Ochs, and they promise to gather information about 'Mariandel'. Ochs then presents the Marschallin with the Silver Rose and withdraws with his retinue.

Left alone, the Marschallin is in a melancholy mood. Her cousin's boorish behaviour and his attitude to marriage have upset her and stirred up memories of her past, when she was forced into a marriage as a young and innocent girl. All too quickly time has passed and now she sees herself facing middle

age. When Octavian returns she cannot respond to his affection, and tries to explain to him her fear of the passing time. Sometimes in the night she will get up and stop all the clocks to lessen the effect of her fear. She warns him that very soon he is bound to leave her for a girl of his own age and it would be best for both of them if they treated their affair lightly. Despite Octavian's ardent protestations of his love the Marschallin's mood cannot be changed, and she indicates that the time has come for their relationship to end. Octavian leaves, still not understanding the situation, and wounded by her attitude. When he has gone the Marschallin realises that she has not even kissed him goodbye and sends her footmen after him. They are, however, too late. She therefore sends for her Page and gives him the Silver Rose to deliver to the Count. The Page runs off on his errand and the Marschallin is left with her melancholy thoughts.

Interval – 15 mins.

ACT II

Two days later in the Hall of Faninal's Palace

Herr von Faninal and his household are awaiting with excitement the arrival of Octavian. According to etiquette Herr von Faninal must leave the house before the Count arrives and he goes off to collect Baron Ochs. Sophie is left with her chaperone to greet Octavian, who duly arrives with



Königliches Opernhaus, Dresden 1911. The most outstanding part of Roller's work was his costume design. Because of the way they captured the inner natures of the characters they were used for decades as models for all performances.



his retinue to present the Silver Rose. As soon as they meet, Octavian and Sophie are attracted to each other, and when after the Presentation they are left alone with her chaperone to make polite conversation, this initial attraction is strengthened.

Baron Ochs then arrives accompanied by Faninal, who introduces him to his daughter. Ochs is delighted with his prize, but Sophie is less than pleased with his coarse behaviour and resists his heavy-handed attempts at flirtation. When the Notary arrives in preparation for the marriage ceremony Ochs withdraws with him to discuss the business and leaves Sophie in Octavian's charge. The chaperone is called away to deal with the Baron's drunken retinue, who are molesting Faninal's maids, and the young couple are left alone. It is not long before they are confessing their love, and Sophie begs for Octavian's help in freeing her from her marriage to Baron Ochs. He promises and they embrace, only to be observed by Valzacchi and Annina, who call for Ochs.

The Baron, however, brushes the incident aside and appears unconcerned even when Octavian tells him that Sophie will not accept him. Instead, he tries to force her into the next room to sign the marriage contract. Finally, Octavian challenges Ochs with his sword and after much protestation on the Baron's part the two fight. Ochs is soon pricked by Octavian's sword, and the fuss he creates is wildly out of proportion to the size of his injury. Faninal then returns and is horrified by the turn of events. He orders Octavian out of his house and threatens to send Sophie to a convent for life unless she marries the Baron. Under the influence of some wine, however, Ochs's spirits gradually revive and he is in a more genial mood when Annina returns with a letter from

'Mariandel' asking him to meet her the following evening. Delighted, the Baron dismisses Annina and promises to send a reply after supper. With his rendezvous in mind the Baron sings the tune of his favourite song.

Interval – 15 mins.

ACT III

A private room in an inn

Valzacchi, now working for Octavian, is preparing the room for Och's meeting with 'Mariandel' by hiding there men who will appear and frighten the Baron. After Octavian has approved the schemes he goes off, dressed as 'Mariandel' to usher in Ochs, who is followed by his bastard son Leopold.

Baron Ochs and 'Mariandel' sit down to supper together, attended by Leopold. Left alone with the Baron, 'Mariandel' teases him by feigning shyness and pretends to be horrified at the sight of a bed in the room. The Baron takes all this in his stride, but is somewhat thrown by the likeness of the girl to the Count Octavian and by the premature appearance of one of Valzacchi's conspirators. 'Mariandel' pretends to be tipsy and to fall into a state of maudlin self-pity. Nevertheless, the Baron continues with his seduction only to be put off by the sight of faces staring at him from panels in the wall. At this moment Annina (like Valzacchi, now in the pay of Octavian) enters dressed as a widow and claims Ochs as her long-lost husband. A crowd gathers and Ochs is further harassed by a crowd of children addressing him as 'Papa'. Baited beyond endurance, the Baron calls for the police. A Commissar arrives who does not believe in Ochs's rank and begins to cross-examine him. The Baron pretends that 'Mariandel' is his fiancée, Sophie von Faninal, but no sooner has he done so than Faninal himself appears, summoned by Octavian and Valzacchi. To enlighten the Commissar, Faninal calls for his daughter Sophie but collapses from the shock of the discovery and is carried off to an adjoining room. Ochs tries to excuse himself by inviting 'Mariandel' home with him, but instead 'she' draws the Commissar to one side and reveals the truth of the plot against Ochs.

The ensuing confusion is soon quelled by the entrance of the Marschallin, who has been brought to the scene by Leopold. When Sophie returns to tell the Baron that the engagement is broken, the Marschallin soon sums up the situation and the reason for Octavian's embarrassment when he tries to explain that his plan has gone astray. Ochs tries to smooth things over with Sophie but the Marschallin suggests that he should leave at once to preserve his dignity. She explains to the Commissar that the whole affair was a mere charade. When Octavian identifies himself, however, the Baron tries once again to see Faninal, only to be told firmly by the Marschallin that he must consider the betrothal ended. The Baron calls for Leopold and leaves pursued by an excited crowd of his creditors.

The Marschallin, Sophie and Octavian are now left alone and it is clear that the moment has come for Octavian to choose between the two women. The Marschallin, however, has foreseen this situation, and she realises that she must bow to the natural course of events. She bids Octavian to go to Sophie, and finally makes it clear that she will not stand in the way of the two young people. After a trio, in which each of the characters sings of his emotional reaction to the situation, the Marschallin leaves the room. Sophie and Octavian fall into each other's arms and sing rapturously of their love. Faninal and the Marschallin return on their way to her coach.... By now Faninal has been reconciled by the Marschallin to the match between Octavian and his daughter, and soon the two lovers leave the room to join their elders. Sophie, however, drops her handkerchief and the opera ends as the Marschallin's page returns to find it.



JOHANN STRAUSS II

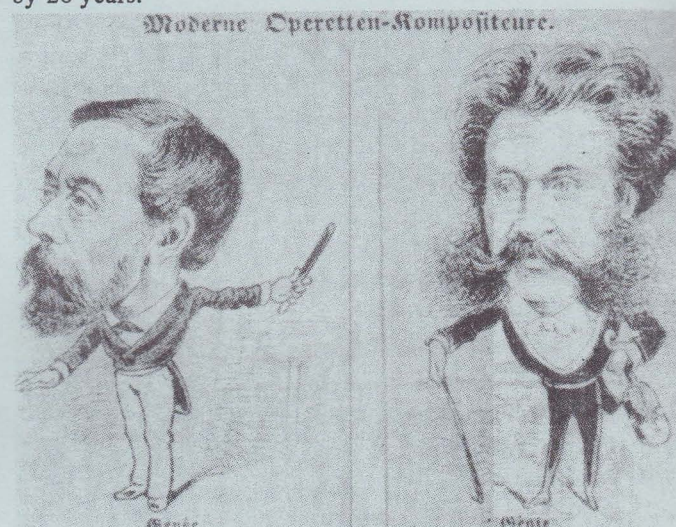
Johann Strauss II was the son of Johann Strauss I (1804-49), who had with Josef Lanner, popularized the Viennese waltz throughout Europe. The son followed in his footsteps as conductor and composer of dance music. He might have worked entirely within the dance-music field if he had not heard, as so many other composers over the world did, the sparkling strains of Parisian operetta often staged in Vienna in the 1860s and, in particular, if he had not met the arch-priest of French operetta, Jacques Offenbach, visiting Vienna in 1863 to produce some of these works, notably *Orpheus in the Underworld*. Offenbach and Strauss were involved in a contest to write a waltz for the annual ball of the Vienna Press Association and, remarkably, it was Offenbach who won with his *Abendblätter* pushing Strauss's *Morgenblätter* into second place. Perhaps when Offenbach suggested that Strauss should try his hand at operetta, the memory of that defeat encouraged Strauss to try to surpass the master in his own métier.

Success in this area of endeavour did not come right away or every time as Strauss was inclined to be somewhat uncritical about the librettos offered to him. It was certainly due to the persistent encouragement of Strauss's wife Jetty Treffz (a remarkable singer, who was once rated as a rival to Jenny Lind), that this potential was realized.

He had already made various abortive attempts at operetta composition before he eventually signed a contract with the famous Theater an der Wien, at which all but two of his 15 operettas were to receive their premieres. Since 1869 the theatre had been under the joint management of Marie Geistinger (1836-1903) and Maximilian Steiner (1830-80). Geistinger, famous for her portrayals of leading Offenbach roles, was responsible for artistic matters, and as the theatre's leading lady was to create leading roles in the first four Strauss operettas, including Rosalinda in *Die Fledermaus*. Steiner, grandfather of the Hollywood film composer Max Steiner (1888-1971), was responsible for the administrative side. It was he who was credited with the adaptation for the stage of the tale of the Arabian Nights that formed the basis of Strauss's first operetta, *Indigo und die vierzig Räuber* ('*Indigo and the Forty Thieves*'). Behind that simple credit lay an example of Strauss's recurrent problems with his librettists: as many as two dozen people were supposed to have had a hand in the book, which not surprisingly came to be referred to as '*Indigo and the Forty Librettists*'. Nevertheless, when produced on 10 February 1871, *Indigo* was a considerable success. Friends immediately began to shower Strauss with compliments and advice, of which the most valuable was that he should look for a good librettist.

His need must have been in the mind of Steiner, when he bought, sight unseen, a text by Offenbach's own librettists, Meilhac and Halévy. It is not known whether they had offered Offenbach first refusal of *Le Réveillon*, a costume drama set in

Paris on Christmas Eve, but it is known that Steiner was very disappointed when he read it. The Publisher Gustav Levy suggested, however, that it could be adjusted for Viennese taste by two veteran collaborators: a 70 year old recluse, Karl Haffner, and a man of the theatre, Richard Genée, his junior by 20 years.



Richard Genée (left) and Johann Strauss in contemporary caricatures.

The brilliance of their success may be judged from the fact that Strauss was inspired to write in only 43 days a score which captures not simply the atmosphere of giddy hedonism in contemporary society but an excellently drawn gallery of characters. The orchestration surpasses anything he had previously written for subtlety and dramatic verve. The Czardas, for example, foreshadows the splendours of his other great operetta *Der Zigeunerbaron* (*The Gipsy Baron*), with a truly Hungarian spirit. The score abounds in exquisite moments; notably the farewell trio in Act I when Rosalinda Adele and Eisenstein all secretly look forward to their evening of delight; Adele's Act II laughing song ('*Mein Herr Marquis, ein Mann wie Sie*') (*My dear Marquis, a man like you*); and, of course, the *Fledermaus* waltz, set to the words which could be a motto for Strauss's whole life's work: *Glücklich ist, wer vergisst, was nicht mehr zu ändern ist* (*Happy is he who forgets that which cannot be changed*)'

Unfortunately despite a brilliant premiere, on Easter Sunday, April 5th, 1874, the operetta was not immediately successful in Vienna, perhaps because of the recent Stock Exchange disasters and there were only 16 performances. It triumphed in Berlin, Hamburg and even Paris (no doubt to Offenbach's dismay) before it returned to be welcomed ecstatically by the Viennese. On 28 October 1894, it made history (for operetta) by receiving an evening performance at the Imperial Opera; and it has remained the supreme masterpiece and epitome of Viennese operetta ever since.

Die Fledermaus

OPERETTA IN THREE ACTS

*Libretto adapted by Karl Haffner and Richard Genée
from
Meilhac and Halévy's Le Réveillon.
English Version by Christopher Hassall.*

Music by

JOHANN STRAUSS II

(Property of Josef Weinberger Ltd.)

Characters In Order of Appearance

ALFRED, *an opera singer*
ADELE, *Rosalinda's maid*
ROSALINDA *Eisenstein's wife*
GABRIEL von EISENSTEIN
Dr. BLIND *a solicitor*
Dr. FALKE
COLONEL FRANK *the prison governor*
PRINCE ORLOFSKY
IVAN *a butler*
IDA Adele's sister
FROSCH *the prison warder*

ANTHONY RODEN
MARILYN HILL SMITH
CATHERINE WILSON
GEOFFREY POGSON
BRENDAN CAVANAGH
MARTIN McEVOY
JOHN AYLDON
LYNN BARBER
ROBERT McKEVITT
FRANCES LUCEY
FRANK KELLY

IRISH NATIONAL BALLET

CHOREOGRAPHER : MICHAEL CORDER

DUBLIN GRAND OPERA SOCIETY CHORUS

Chorus Masters : JOHN BRADY, EDWARD LAMBERT

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*There will be two intervals of fifteen minutes each and warning bells will be rung five minutes
and three minutes prior to the end of each interval.*



The action is set in a fashionable Spa 'near a large town'. Two years before the events enacted in "Die Fledermaus", the hero, Gabriel von Eisenstein, had played a practical joke on his best friend, Doctor Falke; he had got the latter drunk at a fancy dress ball, to which Falke had gone dressed as a bat, and then had deposited him in a public square in the early hours of the morning — with the result that the unfortunate Falke had had to walk home, in broad daylight, still in costume, jeered at by the street urchins of the town. We now witness the elaborate revenge taken by the 'bat'.

ACT I

The terrace of Eisenstein's house — late afternoon.

The story opens in Eisenstein's home, and at once we are plunged into the midst of a variety of intrigues. Eisenstein is in trouble with the law and has been sentenced to prison for eight days. Off-stage, Alfred, an admirer of Eisenstein's wife, Rosalinda, ardently serenades her; on-stage, Adele, the maid, is rejoicing over an invitation to a party to be given that night by Prince Orlofsky. She asks Rosalinda for the evening off, but Rosalinda, agitated by fears for her husband as well as by the prospect of a reunion with Alfred, refuses.

Eisenstein comes in with his lawyer Doctor Blind and reveals that their appeal against the sentence has failed: he must go to jail this very night. Now Doctor Falke arrives, with an invitation for Eisenstein to the Orlofsky party, and easily persuades his friend to accept and to report to the prison the next morning. Rosalinda, conscious of Alfred's presence, decides to give Adele the evening off after all, and when both husband and maid are safely off the premises, Alfred makes his entrance and prepares to settle down to a cosy tête-à-tête supper with Rosalinda. However, at this point Colonel Frank, the prison-governor, arrives to offer his new prisoner a personal escort; and in order to avoid compromising Rosalinda, Alfred allows Frank to suppose that he is indeed Rosalinda's husband and himself to be led off to jail.

ACT II

Prince Orlofsky's yacht — later that night.

The party is in full swing, and Falke has promised to amuse even the jaded young Prince. Adele (disguised as Miss Olga, the promising young artiste) arrives with her sister Ida.

Eisenstein is introduced as the Marquis de Renard and Governor Frank as the Chevalier Chagrin. There are several ironic confrontations — such as Eisenstein's with Adele and later with Frank — but the *pièce de résistance* is undoubtedly the masked Hungarian countess (Rosalinda no less) who sings a Czárda when doubts are cast upon her nationality and ends by captivating Eisenstein completely.

Eisenstein tells the famous story of the bat's humiliation and Falke assures him that one day he will get his revenge. Then Orlofsky proposes a toast to Champagne, the king of all



Frank and Frosch in the first production of "Die Fledermaus".

wines, and Falke follows this up by urging the company to swear eternal brotherhood and sisterhood. The dancing and drinking continue merrily until the clock strikes six, whereupon Eisenstein and Frank, who have become great friends during the course of the evening, each remember that they have an appointment and stagger away.

ACT III

The Municipal Prison — early next morning.

Frosch, the jailer, boozily presides. Frank, hopelessly drunk, arrives, and is visited by Adele and Ida (still unaware of his real identity), then in turn by Eisenstein, Rosalinda, Blind and Falke. The complications of the previous evening are sorted out, Eisenstein and Rosalinda work their way through the numerous jealous suspicions that had beset them, and the work ends with a re-affirmation of Orlofsky's toast to Champagne.

M

EMORIES

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In nineteenth century Dublin, of all forms of music, opera had the largest following. The Theatre Royal in Hawkins Street, Dublin had been opened in 1821 with a seating capacity of 3,800 and Italian opera seasons with internationally famous singers were held several times annually as well as in the Queens Royal Theatre which had opened in 1844. Owing to the rivalry of the regular seasons of opera in English in the same theatre the Italian Companies endeavoured to present an opera new to Dublin as often as possible. Indeed several of these were new operas in every sense as composers such as Meyerbeer, Ambrose Thomas, Gounod and Wagner were alive and producing their works during these years. Operas produced in London or on the Continent arrived in Dublin after a remarkably short time lag and some one hundred and fifty different operas were staged in Dublin between 1850 and 1900, most of them unknown or little known insofar as the public was concerned.

The rivalry between the English and Italian companies became intensified when a new theatre, the Gaiety, South King Street, under the ownership of the brothers John and Michael Gunn was opened on the 27th November 1871, with the result that the visiting English opera companies left the Theatre Royal and made the Gaiety their home. Rose Hersee's English Opera Company gave the first operatic performances in the new theatre followed by the Blanche Cole Opera Company and John Hollingshead's famous Gaiety Company of London who presented Offenbach's *La Grande Duchesse* and *La Belle Hélène*. The era of the Carl Rosa Opera Company arrived and, having paid their first visit to Dublin in 1875, returned in 1877 when the famous Irish bass William Ledwidge or Wilhelm Ludwig as he was called, gave his memorable portrayal of the title role in Wagner's *Flying Dutchman*. Among the novelties submitted by Carl Rosa to the Dublin music-loving public was *Piccolino* by Ernest Guiraud (best known for his recitatives for Bizet's *Carmen*), *Mignon* was given in English for the first time with Julia Gaylord in the title role and Joseph Maas as Wilhelm Meister.

On Monday 9th February 1880 the old Theatre Royal was completely destroyed by fire, a disaster in which the resident manager Francis Egerton lost his life, and for many years the Gaiety Theatre provided the main supply of the City's entertainment. The new Royal was not rebuilt until seventeen years later, re-opening on December 13th. 1897 with Sidney Jones' musical comedy *The Geisha*.

Other novelties produced by Carl Rosa were *I Promessi Sposi* by Ponchielli, *Le Caïd* by Ambrose Thomas, *Zampa* by Hérold, *Merry Wives of Windsor* by Nicolai, *Robert le Diable* by Meyerbeer, *L'Amico Fritz* by Mascagni, and in 1884 Boito's *Mefistofele*, which introduced the Dublin tenor Barton McGuckin as Faust with Ledwidge as Mefistofele and Marie Rose as Marguerite.

Another regular visitor to the Gaiety in those years was Colonel J. H. Mapleson's Italian Company under the musical direction of Signor Luigi Arditi, who is believed to have conceived and written the melody of his most popular song *Il Bacio* in Dublin as far back as 1859. In his reminiscences the famous conductor describes the occasion on which he was presented with a baton in the Gaiety. He says:

"It was in October on the night of the performance of *Ernani* when Mrs. Michael Gunn, in whose box my wife occupied a seat, called her attention to a spot in the gallery, where the Italian colours were suspended. Mrs. Gunn remarked "there is something up there for your husband" to which my wife who was very much mystified said "why they are not going to throw it at him, are they?" At the end of the act, by means of a well devised plan, a long case tied up with red, green, and white ribbons, was slowly lowered in my direction and was much to my astonishment presented to me amid great enthusiasm and applause; while with trembling fingers I undid the case, the gallery shouted "speech Arditi Speech". All I could do was to recall in very few words my great appreciation of the many favours invariably shown me in Ireland, and I believe I was guilty of an Irishism, *entre autres*, in saying that "my first appearance in England was in Dublin." The baton presented was an ebony stick mounted in gold and studded with precious stones and bears the following inscription "To Signor Luigi Arditi from a few of his admirers in Dublin."

The singers in the company included Madame Nordica, Madame Lablache, Mademoiselle Bauermeister, Signor Runcio, Signor Foli (Allan James Foley, a celebrated Irish bass who had been born in Tipperary, and who was the Daland of the first *Flying Dutchman* performance in London in 1870), Signor Del Puente (the Valentine in *Faust* on the opening night of the Metropolitan Opera House, New York, 22nd. October 1883).



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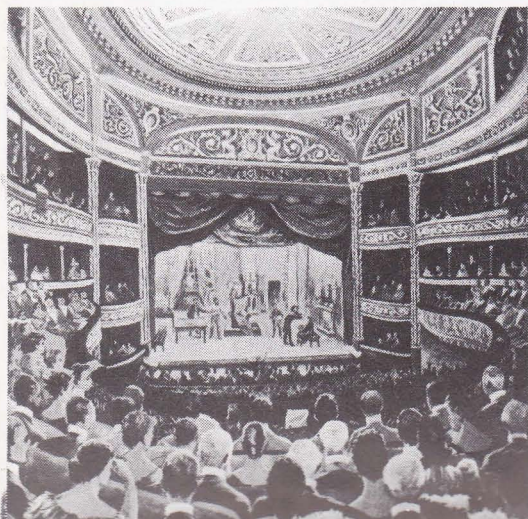
In November 1893 Sir Augustus Harris's Italian opera company presented an interesting season whose works included Mascagni's *I Rantzau*, Gounod's *Philémon and Baucis*, *L'Amico Fritz* and *Carmen* — in which the Toreador's song was hissed despite having Giulia Ravogli and the wonderful Limerick tenor Joseph O'Mara in the cast. O'Mara had made his Dublin debut with the company on the previous night as *Lohengrin* (Tues. Oct. 31st.) and followed *Carmen* with Turiddu in *Cavalleria Rusticana* on Thursday and *Faust* on the Saturday — all in one week. In the following year the works produced by the company included *Falstaff*, *La Navarraise* by Massenet, both of which were receiving their first Irish performances and Gluck's *Orfeo*. The following season of English opera was made memorable by the uncommonly fine performance of Gounod's *Romeo and Juliet* with Barton McGuckin singing Romeo. He too was to visit Dublin in later years as conductor for the Dublin Amateur Opera Company in Verdi's *Ernani* and Gounod's *Faust*.

The visit of the Carl Rosa Opera Company in August 1897 was chiefly remarkable for the first performance in Dublin of Puccini's *La Bohème*. The Company had played it in Manchester the previous April with Robert Cunningham, William Paul, Charles Tilbury, Martha Winckworth, Alice Esty and Bessie McDonald in the cast. In the Gaiety production only Tilbury and McDonald remained. The Rudolph and Marcel were Italians Umberto Salvi and Giuseppe Maggi. Cecily Lorraine was Mimi and William Dever the Colline. Claude Jacquinet conducted. The opera puzzled both critics and public. The "frail creatures" Mimi and Musetta were considered objectionable. "The music lacked character and melody, there was not a single encore" — that seemed to be the final proof of merit and success then. "No number lingered in the memory except such music that was reminiscent of Mascagni and Leoncavallo." "The audience," it was said, "met the opera with silent disapproval and it was clear it would not last." One critic urged "that the Management would abandon the performance which was arranged for the following Saturday Matinee."

Meanwhile the Gaiety had celebrated its twenty-fifth anniversary with a gala performance of Stanford's opera *Shamus O'Brien* with Joseph O'Mara as Mike Murphy and Charles Magrath as Shamus, Musical Director Mr. Granville Bantock.

Tristan and Isolde received its first performance in Dublin during the 1902 Carl Rosa season. The conductor was Eugene Goossens who was the father of the present family of musicians. The first performance of an opera in Irish — *Eithne* by Robert O'Dwyer was given on May 16th. 1910. The visit of Sir Thomas Beecham's Company in 1911 was notable for a revival of Offenbach's *Tales of Hoffmann* which grew rapidly in public favour and ultimately found a place in the repertoire of every English opera company.

October 1913 saw the first Dublin appearance of the O'Mara Opera Company and in addition to the accepted repertoire of popular opera, Meyerbeer's *Les Huguenots*, *Tannhäuser* and *Lohengrin* were presented. In the Autumn of the following year the Moody Manners Opera Company which usually went to the Theatre Royal opened a season in the Gaiety playing *Fra Diavolo*, Balfe's *Satanella* and *The Puritan's Daughter* and Saint-Saëns *Samson and Delilah*. For their second visit in 1915 the O'Mara Company added *Romeo and Juliet* and Halévy's *La Juive* to the repertoire. O'Mara himself gave a memorable portrayal of Eleazar in the latter opera. He was a great singing actor who appeared in some 67 operas in such roles as:— Samson, Radames, Manrico, Tannhäuser and Florestan (*Fidelio*). By 1919 the O'Mara company was so popular in Dublin that they were engaged for four weeks in February and another four in June. This continued for several years despite the fact that the Carl Rosa Company also gave three weeks opera in the Autumn. From this period on O'Mara produced many interesting works notably *Romeo and Juliet* and Puccini's *Manon Lescaut* in which he sang himself; *Mignon*, *A Masked Ball*, *Tristan*, *Orpheus* (Gluck), *Ruy Blas* (Marchetti) and Mozart's *The Seraglio* in which a splendid bass Joseph Griffin sang Osmin. O'Mara always had a very high regard for the operas of Balfe and revived the *Rose of Castile* as well as *The Puritan's*





MISS FANNY MOODY



MADAME MARIE ROSE



SIGNOR DEL PUENTE



MR. BARTON MCGUCKIN

Daughter and those two together with *The Bohemian Girl* were enthusiastically received by the Gaiety audiences. The year 1924 saw a complete novelty in *Der Evengelmann* by Wilhelm Kienzl the title role of which gave full scope for the great tenor's histrionic abilities. Realising the demand for the Puccini operas, the O'Mara Company gave *Tosca* and *Manon Lescaut*. In order to secure the rights of these works Ricordi the Publisher forced the company to perform Alfredo Catalani's opera *La Wally* which was considered a "rather dull work" and was never subsequently repeated. Among the principals of the Carl Rosa Company which played for eighteen nights in 1917 was Eva Turner who had joined the Company as a chorister in 1916 and went on to become the most celebrated dramatic soprano of her time. She appeared in Dublin in a wide variety of roles and by an extraordinary coincidence Musetta in *Bohème* for the Carl Rosa Company on November 11th. 1918, the day that peace was declared after World War 1, and Aida for the D.G.O.S. on May 8th 1945, the day that the war in Europe officially ended.

The Carl Rosa Autumn tour of 1924 was notable for the production of a romantic opera *Shaun the Post* by Dermot McMurrough (the nom de plume of Harold R. White the Dublin music critic). This Irish opera, based on Dion Boucicault's drama *Arrah-na-Pogue* was performed with Winifred Brady, Maud Neilson, Ben Williams, Horace Vincent, Irvine Lynch and Frederick Clendon in the cast. Hubert Bath was the conductor.

Various attempts were made over the years to establish a resident Irish opera company — the old Dublin Amateur Operatic Society and the Corinthian Operatic Society had sadly only survived a couple of years. In 1928 Maestro Adelio Viani, Professor of Singing at the Royal Irish Academy of Music, founded the Dublin Operatic Society. The new society which made a determined effort to present grand opera in a worthy manner, made its debut with *The Barber of Seville* following this with *La Sonnambula*, *Lucia di Lammermoor*, *L'Elisir d'Amore* and in 1931, for the first time in Ireland, Puccini's remarkable comic opera *Gianni Schicchi*. This Society, which survived until the mid-fifties, presented opera in the Gaiety for over a decade before moving to the Olympia, and in its short life gave many excellent performances as well as building up an important repertoire.

On the 20th February 1941 a "meeting of those interested in a season of opera at the Gaiety Theatre" was held in the Central Hotel Exchequer Street, Dublin. It was a most enthusiastic gathering and it was agreed to form a society the title of which would be the Dublin Grand Opera Society. A week of opera consisting of *Il Trovatore*, *La Bohème* and *La Traviata* was arranged to take place at the Gaiety in May 1941, since when, with the sole exception of this year's Spring Season, when the theatre was unavailable due to refurbishment, the Society has given two seasons annually. Since its foundation the Society has presented some eighty different works which have been sung in English, French, German, Italian, Czech, and Russian. Reviewing the D.G.O.S. first season in the Gaiety, Harold R. White the noted Music Critic and Composer stated — "its chorus both in strength and quality is probably the most efficient yet heard in opera in this country. With first rate soloists and full orchestra and chorus under capable artistic direction the brief season was a distinct success. Productions were noteworthy for elaborate staging and lighting and for the Society's ability to gather together the best of Irish voices in leading roles. The future prospects of this Society seem bright indeed." Prophetic words indeed when looked at in the context of the Society's achievements these past forty-four years.

"The citizens of Dublin are proud of the Gaiety and its illustrious record" commented the Irish Times when the Theatre celebrated its Silver Jubilee in 1896 with the comic opera *Shamus O'Brien* staged by the Shamus O'Brien Opera Company. Now that the Old Lady of South King Street, as the Gaiety is fondly referred to, has been completely transformed by the refurbishing undertaken by its new management, all the friends of the theatre can only wish that it may emulate the triumphs of the past. No better wish is possible in the interest of the theatre, nor indeed of the public, who contributed by their support to those triumphs.



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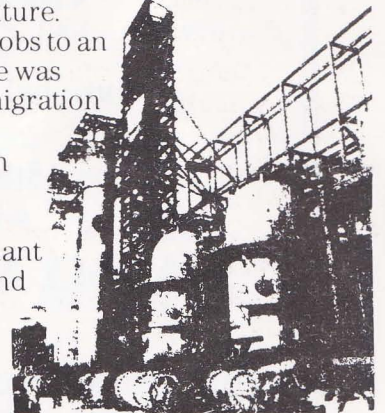
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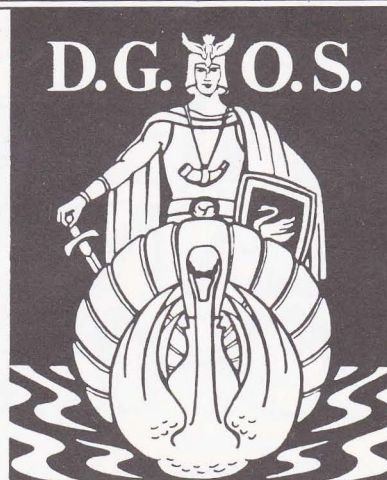
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presents
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Don Carlo (Verdi)
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PRODUCTIONS

1941-1984

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ADRIANA LECOUVREUR

Francesco Cilea (1866 — 1950)

1967 — S; 1980 — S.

AIDA

Giuseppe Verdi (1813 — 1901)

1942 — W; 1943 — W; 1945 — S; 1947 — S;
1948 — S; 1950 — S; 1954 — W; 1957 — S; 1958 — S;
1961 — S; 1963 — S; 1967 — S; 1971 — S; 1976 — S;
1984 — S.

L'AMICO FRITZ

Pietro Mascagni (1863 — 1945)

1952 — W.

ANDREA CHÉNIER

Umberto Giordano (1867 — 1948)

1957 — S; 1959 — S; 1964 — S; 1970 — S; 1976 — S;
1983 — S.

AVE MARIA

Salvatore Allegra (1898 —)

1959 — S.

UN BALLO IN MASCHERA

G. Verdi (1813 — 1901)

1949 — S; 1950 — S; 1955 — S; 1956 — S; 1958 — S;
1963 — S; 1966 — W; 1975 — S; 1981 — S.

IL BARBIERE DI SIVIGLIA

Gioacchino A. Rossini (1792 — 1868)

1942 — W; 1951 — S; 1952 — W; 1953 — S; 1957 — S;
1959 — S; 1960 — S; 1965 — S; 1968 — W; 1971 — W;
1977 — S; 1981 — W.

THE BARTERED BRIDE

Bedrich Smetana (1824 — 1884)

1953 — W; 1971 — W; 1976 — W.

LA BOHÉME

Giacomo Puccini (1858 — 1924)

1941 — S; 1942 — W; 1943 — S; 1944 — W;
1945 — W; 1947 — S; 1948 — W; 1950 — S; 1951 — S;
1952 — S; 1953 — S; 1953 — W; 1954 — W;
1955 — W; 1956 — S; 1957 — W; 1958 — W;
1960 — W; 1962 — S; 1964 — S; 1965 — W; 1967 — S;
1970 — S; 1973 — S; 1976 — S; 1978 — W;
1981 — S; 1984 — S.

THE BOHEMIAN GIRL

Michael W. Balfe (1808 — 1870)

1943 — W.

CARMEN

Georges Bizet (1838 — 1875)

1941 — W; 1943 — S; 1944 — W; 1946 — W;
1947 — S; 1948 — W; 1950 — S; 1951 — W;
1952 — W; 1953 — W; 1954 — W; 1956 — W; 1959 — W;

1961 — W; 1963 — W; 1965 — W; 1967 — W;
1970 — W; 1973 — W; 1981 — W.

CAVALLERIA RUSTICANA

P. Mascagni (1863 — 1945)

1941 — W; 1942 — S; 1950 — W; 1955 — W;
1959 — S; 1960 — W; 1973 — S.

CECILIA

Licinio Refice (1883 — 1954)

1954 — S.

LACENERENTOLA

G. A. Rossini (1792 — 1868)

1972 — S; 1979 — S.

COSÌ FAN TUTTE

Wolfgang Amadeus Mozart (1756 — 1791)

1950 — S; 1961 — W; 1983 — W; 1984 — W.

DON CARLO

G. Verdi (1813 — 1901)

1950 — W; 1965 — S; 1967 — S; 1973 — W;
1978 — W.

DON GIOVANNI

W. A. Mozart (1756 — 1791)

1943 — S; 1944 — W; 1947 — S; 1950 — S; 1953 — W;
1955 — S; 1958 — S; 1962 — W; 1965 — W;
1968 — W; 1975 — W; 1978 — W.

DON PASQUALE

Gaetano Donizetti (1797 — 1948]

1952 — S; 1957 — S; 1959 — S; 1961 — S; 1966 — S;
1969 — S; 1975 — S.

I PURITANI

Vincenzo Bellini (1801 — 1835)

1975 — S.

L'ELISIR d'AMORE

G. Donizetti (1797 — 1848)

1958 — S; 1969 — S; 1971 — S; 1976 — S; 1982 — S.

ERNANI

G. Verdi (1813 — 1901)

1965 — S; 1976 — S.

EUGENE ONEGIN

Peter I. Tchaikowsky (1840 — 1893)

1969 — W; 1976 — W.

FALSTAFF

G. Verdi (1813 — 1901)

1960 — S; 1973 — S; 1977 — S.

FAUST

Charles F. Gounod (1818 — 1893)

1941 — S; 1941 — W; 1943 — S; 1944 — S;
1945 — W; 1946 — W; 1948 — S; 1949 — S;
1950 — W; 1951 — W; 1952 — W; 1955 — W;
1957 — W; 1959 — W; 1961 — W; 1965 — W;
1972 — W; 1976 — W; 1980 — W.

LA FAVORITA

G. Donizetti (1797 — 1848)

1942 — W; 1968 — S; 1974 — S; 1982 — S.

LA FIGLIA DEL REGGIMENTO

G. Donizetti (1797 — 1848)
1978 — S.

FEDORA

Umberto Giordano (1867 — 1948)
1959 — W.

FIDELIO

Ludwig van Beethoven (1770 — 1827)
1954 — W; 1970 — W; 1980 — W.

DIE FLEDERMAUS

Johann Strauss (1825 — 1899)
1962 — W; 1963 — W; 1969 — W; 1984 — W.

THE FLYING DUTCHMAN

Richard Wagner (1813 — 1883)
1946 — S; 1964 — W.

LA FORZA DEL DESTINO

G. Verdi (1813 — 1901)
1951 — W; 1952 — S; 1954 — S; 1973 — S.

GIANNI SCHICCHI

G. Puccini (1858 — 1924)
1962 — S.

LA GIOCONDA

Amilcare Ponchielli (1834 — 1886)
1944 — W; 1945 — S; 1980 — S; 1984 — S.

HÄNSEL AND GRETEL

Engelbert Humperdinck (1854 — 1921)
1943 — W; 1944 — S; 1949 — W; 1954 — W;
1982 — W.

TALES OF HOFFMANN

Jacques Offenbach (1819 — 1880)
1945 — S; 1945 — W; 1957 — W; 1970 — W;
1975 — W; 1979 — W.

IDOMENEO

W. A. Mozart (1756 — 1791)
1956 — W.

L'ITALIANA IN ALGERI

G. Rossini (1792 — 1868)
1978 — S.

JENŮFA

L. Janacek (1854 — 1928)
1973 — W.

LOHENGRIN

R. Wagner (1813 — 1883)
1971 — W; 1983 — W.

LOUISE

Gustave Charpentier (1860 — 1956)
1979 — W.

LUCIA DI LAMMERMOOR

G. Donizetti (1797 — 1848)
1955 — S; 1956 — S; 1958 — S; 1960 — S; 1962 — S;
1965 — S; 1967 — S; 1971 — S; 1974 — S; 1977 — W;
1981 — S; 1984 — S.

MACBETH

G. Verdi (1813 — 1901)
1963 — S; 1979 — S.

MADAMA BUTTERFLY

G. Puccini (1858 — 1924)
1942 — S; 1943 — S; 1944 — S; 1945 — S; 1945 — W;
1946 — W; 1947 — W; 1949 — S; 1951 — W;
1952 — S; 1953 — S; 1954 — S; 1955 — W; 1956 — S;
1958 — W; 1961 — W; 1965 — S; 1967 — S;
1969 — S; 1971 — S; 1974 — S; 1977 — S; 1980 — S;
1983 — S.

MANON

Jules Massenet (1842 — 1912)
1952 — S; 1956 — S; 1962 — W; 1969 — W;
1980 — S.

MANON LESCAUT

G. Puccini (1858 — 1924)
1958 — S; 1961 — S; 1972 — S; 1977 — S; 1983 — S.

MARTHA

Friedrich Von Flotow (1812 — 1883)
1982 — W.

THE MARRIAGE OF FIGARO

W. A. Mozart (1756 — 1791)
1942 — S; 1942 — W; 1943 — W; 1948 — W;
1953 — S; 1957 — W; 1959 — W; 1963 — W;
1973 — S.

IL MARTRIMONIO SEGRETO

Domenico Cimarosa (1749 — 1801)
1961 — S.

MEDICO SUO MALGRADO

Salvatore Allegra (1898 —)
1962 — S.

MESSIAH

George F. Handel (1685 — 1759)
1959 — W.

MIGNON

Ambroise Thomas (1881 — 1896)
1966 — W; 1967 — W; 1975 — W.

MUSIC HATH MISCHIEF

Gerard Victory (1921 —)
1968 — W.

NABUCCO

G. Verdi (1813 — 1901)
1962 — S; 1964 — S; 1969 — S; 1972 — S; 1977 — S;
1982 — S.

NORMA

Vincenzo Bellini (1801 — 1835)
1955 — S; 1961 — S; 1981 — W.

ORFEO ed EURIDICE

Christoph W. Gluck (1714 — 1787)
1960 — W; 1980 — W.

OTELLO

G. Verdi (1813 — 1901)
1946 — S; 1946 — W; 1959 — S; 1964 — S;
1976 — S; 1981 — S.

IPAGLIACCI

Ruggiero Leoncavallo (1857 — 1919)
 1941 — W; 1942 — S; 1950 — W; 1955 — W;
 1956 — S; 1960 — W; 1968 — W; 1973 — S.

LES PÊCHEURS DE PERLES

G. Bizet (1838 — 1875)
 1964 — W;

PELLÉAS ET MÉLISANDE

Claude Debussy (1862 — 1918)
 1948 — S.

QUEEN OF SPADES

P.I. Tchaikowsky (1840 — 1893)
 1972 — W.

RIGOLETTO

G. Verdi (1813 — 1901)
 1941 — W; 1944 — W; 1945 — W; 1947 — S;
 1948 — W; 1949 — W; 1951 — S; 1952 — S;
 1953 — S; 1955 — S; 1956 — S; 1958 — S; 1959 — S;
 1961 — S; 1963 — S; 1965 — S; 1966 — S; 1968 — S;
 1970 — S; 1974 — S; 1978 — S; 1983 — S.

ROMÉO ET JULIETTE

C. Gounod (1818 — 1893)
 1945 — S.

DER ROSENKAVALIER

Richard Strauss (1864 — 1949)
 1964 — W; 1972 — W; 1975 — W; 1984 — W.

SAMSON AND DELILAH

Camille Saint-Saëns (1835 — 1921)
 1942 — S; 1944 — S; 1947 — W; 1966 — W;
 1974 — W; 1979 — W.

IL SEGRETO di SUSANNA

Ermanno Wolf-Ferrari (1876 — 1948)
 1956 — S.

IL SERAGLIO

W.A. Mozart (1756 — 1791)
 1949 — S; 1951 — S; 1953 — W; 1960 — W;
 1964 — W.

SIMON BOCCANEGRA

G. Verdi (1813 — 1901)
 1956 — W; 1974 — S.

LA SONNAMBULA

V. Bellini (1801 — 1835)
 1960 — S; 1963 — S.

SUOR ANGELICA

G. Puccini (1858 — 1924)
 1962 — S.

TANNHÄUSER

R. Wagner (1813 — 1883)
 1943 — S; 1962 — W; 1977 — W.

TOSCA

G. Puccini (1858 — 1924)
 1941 — W; 1942 — S; 1943 — W; 1946 — S;
 1947 — W; 1948 — W; 1949 — W; 1950 — W;
 1951 — S; 1952 — W; 1954 — S; 1955 — S;
 1956 — W; 1957 — S; 1958 — W; 1960 — S;
 1963 — S; 1966 — S; 1968 — S; 1970 — S; 1975 — S;
 1979 — S; 1982 — S.

LA TRAVIATA

G. Verdi (1813 — 1901)
 1941 — S; 1941 — W; 1942 — W; 1944 — S;
 1946 — S; 1947 — W; 1949 — S; 1950 — S;
 1951 — S; 1952 — S; 1953 — S; 1954 — S; 1955 — S;
 1956 — S; 1957 — S; 1958 — W; 1960 — S;
 1962 — S; 1964 — S; 1966 — S; 1968 — S; 1970 — S;
 1972 — S; 1975 — S; 1979 — S; 1983 — W.

TRISTAN UND ISOLDE

R. Wagner (1813 — 1883)
 1953 — S; 1964 — W.

IL TROVATORE

G. Verdi (1813 — 1901)
 1941 — S; 1942 — S; 1943 — S; 1944 — S; 1945 — W;
 1946 — S; 1947 — W; 1948 — W; 1949 — W;
 1950 — W; 1951 — W; 1952 — W; 1954 — S;
 1956 — S; 1959 — W; 1962 — S; 1966 — S; 1969 — S;
 1972 — S; 1975 — W; 1980 — S; 1982 — W.

TURANDOT

G. Puccini (1858 — 1924)
 1957 — W; 1960 — S; 1964 — S; 1968 — S; 1971 — S;
 1978 — S.

DIE WALKÜRE

R. Wagner (1813 — 1883)
 1956 — W.

WERTHER

J. Massenet (1842 — 1912)
 1967 — W; 1977 — W.

DER ZIGEUNERBARON

J. Strauss (1825 — 1899)
 1964 — W.



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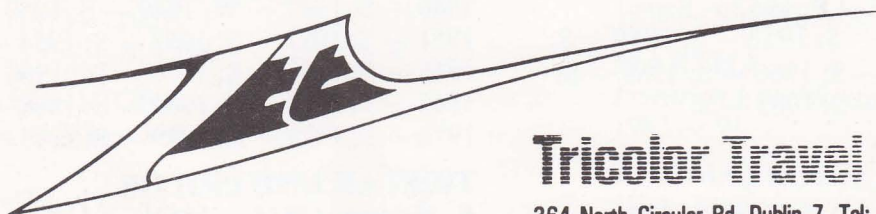
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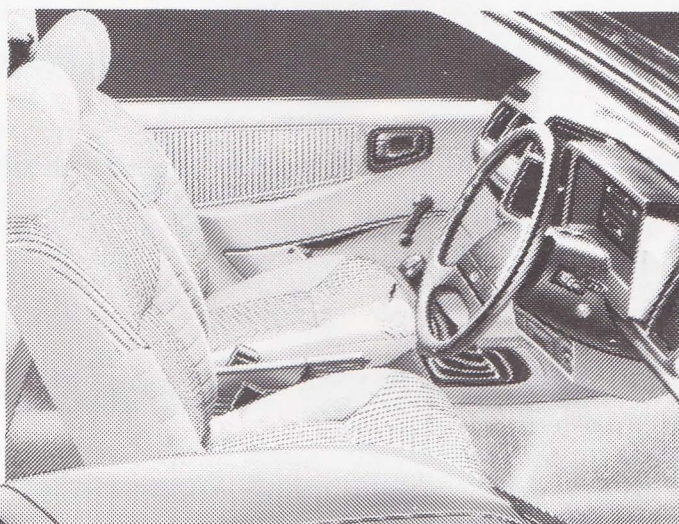
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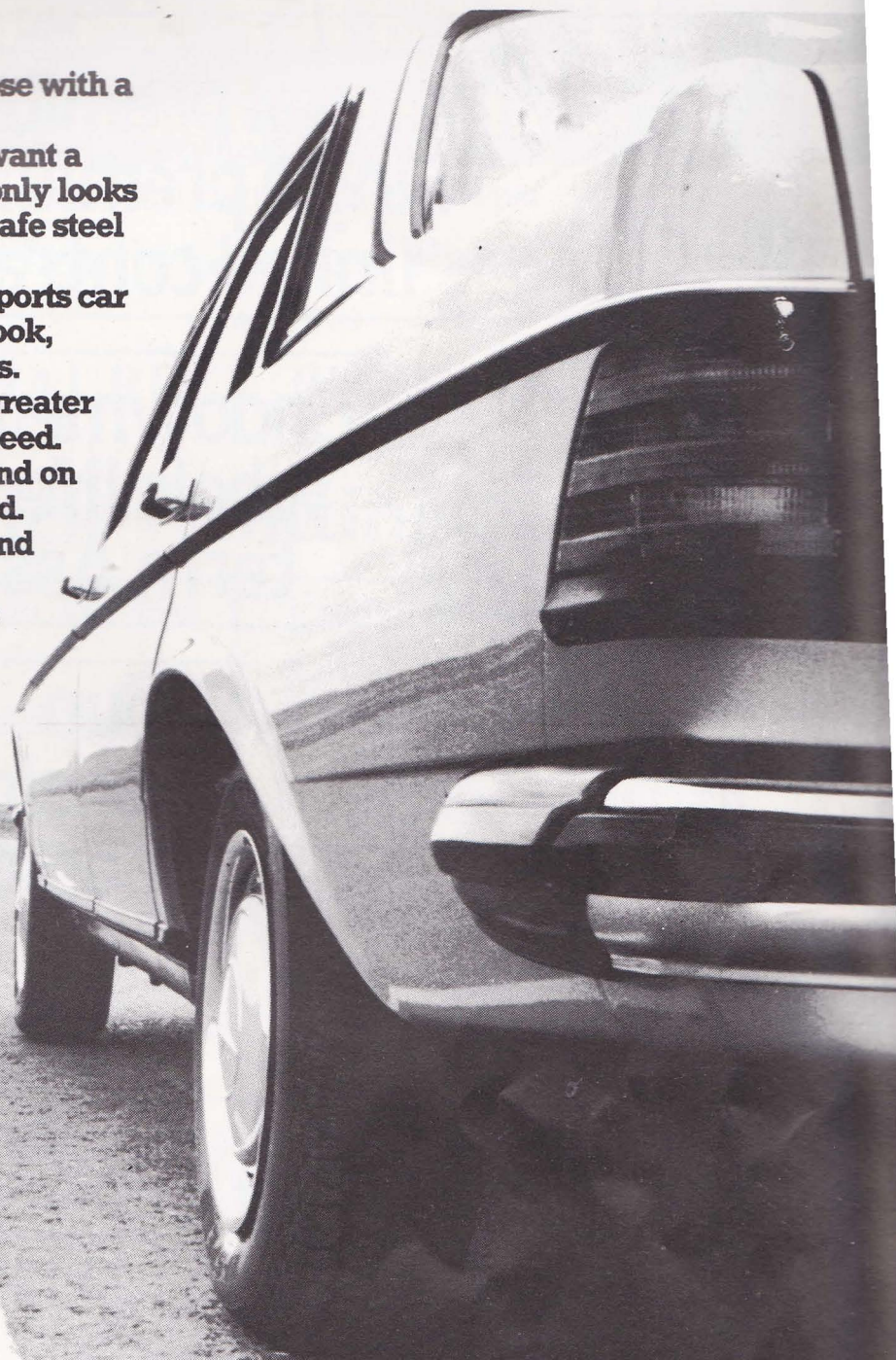
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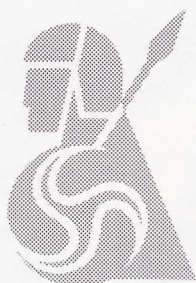
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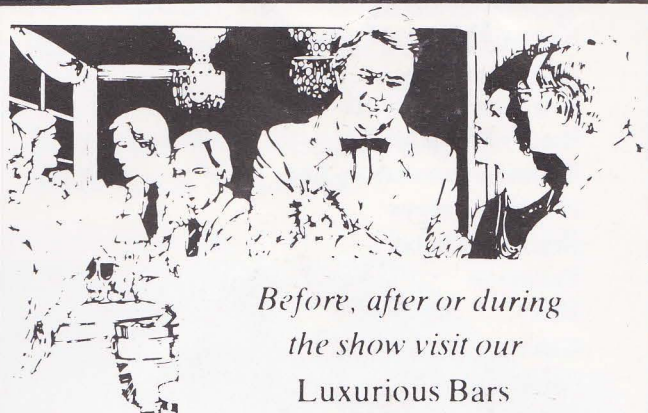
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